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Ducarell

A tour through Normandy

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A *D. Ducarell.*

T O U R
THROUGH
NORMANDY,
DESCRIBED
In a LETTER to a FRIEND.

L O N D O N :

Printed for JOHN WOODYER, at *Cæsar's Head*, the Corner of
Serjeants Inn, Fleetstreet.

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(Entered in the Hall Book.)

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Printed by J. G. & J. S. B. in the Strand.
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T O U R

T H R O U G H

N O R M A N D Y.

S I R,

IN pursuance of my promise I send you some observations, made in travelling last summer with a friend through NORMANDY; which having formerly been so nearly allied to this kingdom, particularly deserves the attention of an English antiquary.

The road from LONDON to ABBEVILLE is well known, for which reason I shall begin with informing you, that on the 16th July, 1752, we quitted the direct road from CALAIS to PARIS at ABBEVILLE, and passing through FRESSEVILLE, arrived that evening at EU, the first town in NORMANDY.

On the 17th we saw the beautiful church of EU, dedicated to St. Laurence (a). It is a very neat plain Gothic building in the

B

shape

(a) This St. Laurence is said to have been an archbishop of Dublin, who died here 14 Nov. 1181, and was canonized by a bull, dated the 11th Dec. 1218.

shape of a cross, having in the middle a fine steeple, light, and remarkably high. On each side of the high altar we saw four fine white marble monuments of the old earls of Eu, lying at length and well finished; on one of them is a date, 1497; also an inscription for Ann *de Cleves*, married to a duke of Guise, who had formerly a large estate at this place. Under the high altar is a subterraneous chapel containing some marble monuments, of which we had a sight thro' iron grates contrived for that purpose. Several other monuments of the same family are also to be seen in some of the adjoining chapels; in one was a dead Christ surrounded by five figures, two of which are the virgin Mary, and Mary Magdalen, of a composition which resembles plaister of Paris and are extremely well finished. In the Jesuit's church, near the high altar, are two elegant marble monuments; one of the duke of Guise, the other of his brother the cardinal, adorned with fine basso relievos and their arms, but no inscriptions; coats of arms being placed to supply that defect. The castle of the prince de Dombes, who hath here a very considerable estate stands near the church of St. Laurence. It is an old building, intended originally to form a quadrangle of which two sides only have been built. They contain large and lofty apartments, and old family portraits of the dukes and duchesses of Guise, and of some old Bourbons, counts of Montpensier; many of which are but very indifferent. This great castle is much neglected, being stript of its furniture, and as the present owner does not reside in it, is much out of repair and makes but an indifferent figure. Belonging to it are fine shady walks, and at the end of them an old summer-house upon a rising ground, which commands a charming prospect of the country and the sea. The view of this town, which stands at the bottom of a very steep hill, is extremely delightful, as you see at once the

the

the town, the castle, and an unbounded prospect of the sea.

July the 17th, we left EU, and near a place called BRAQUEMONT, about a league from DIEPPE, we went through a very large old fortification, called Cæsar's camp, most probably Roman and almost intire; it is on one side open to the sea, and in it's other parts is very irregular; but the shape of it in general may be properly enough called the segment of a circle (b).

At the entrance of DIEPPE is a pretty good square, the houses of which are of brick, but our stay here being very short, I can give no farther account of this place. This evening we lay at TOSTES, a small village at a very bad inn, and on saturday the 18th, at ten in the morning, arrived at the city of ROUEN, the capital of upper NORMANDY.

Here we saw the stately church of St. Ouen, a royal benedictine abby; not very old, being begun only in 1318, built in the shape of a cross. The pillars are extremely delicate, the church is lofty, and the proportions are well observed. It is very light, and adorned with fine painted glafs, and the windows near the high altar have a pretty mixture of blue, red, and purple, which has a fine effect: the choir is circular and very beautiful; the spaces between the arcades which divide it from the side isles are filled up with elegant open iron work called *Grilles de fer* of most exquisite workmanship, behind the choir is the chapel of the virgin Mary, and five others on each side; in one of the chapels we saw a clock, with

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(b) See *Memoires de Literature, tirez des Registres de l'Academie Royale des Inscriptions et Belles Lettres*. Tom. 10. 4to, Paris 1736, page 403, where you will find an exact draught of this camp, and also, *Dissertations sur quelques Camps connus en France, sous le Nom de Camps de Cæsar. premiere partie sur le Camp qui est pres de Dieppe appellé aussi la Cité de Lime par Mr. L'Abbé Fontenu*, read 27 April, 1731.

4 A TOUR through NORMANDY.

the figure of St. Michael and the devil, whom the former strikes every hour. The great tower in the centre is very high and neat, finished in the shape of a crown, and much adorns this church and city (*c*). In short this church within and without, is the most compleat and elegant Gothic building I ever saw, and is moreover kept remarkably clean. We went next into the abby where we saw a handsome refectory, the chapter-house and a large cloister, in which I observed some old stone desks stuck to the pillars seemingly designed to put books upon, but no image of any saint or crucifix.

The cathedral of ROUEN dedicated to the virgin Mary is a fine Gothic building; at the west end are two towers of a different form: one of which, built when cardinal George d'Amboise was archbishop, began in 1485, and finished in 1507, is called *la tour de beure*, being thus named as I was informed, because pope Innocent the eighth permitted the use of butter in lent, to all those, who would contribute towards the building of it (*d*). In the middle is a very high steeple which greatly adorns it. The dimensions of this church according to the print of it, which I bought there are these. Length of the church 410 feet. Height of the pyramid or tower in the middle 395 feet. Height of the towers at the west

(*c*) The whole length of the church of St. Ouen, measuring from the chapel of the virgin Mary at the east end to the west door, is 416 feet 8 inches French. The length of the nave from the door of the choir to the said west door 234 feet. The length of the choir 108 feet. The length of our lady's chapel is 66 feet. The distance between the choir and the said chapel is 8 feet 8 inches.

The breadth of the nave including the side isles is 78 feet. The breadth of each side isle 22 feet. The breadth of the nave, exclusive of the side isles, 34 feet.

The height from the pavement to the roof is 100 feet. The length of the cross isle from the great north door to the south 130 feet; and the breadth 34 feet. This church and convent is engraven in seven fine prints at the expence of the monks of this abby.

(*d*) In this tower is a large bell called George D'Amboise, weighing, as we were told, 36000 weight, but we did not see it.

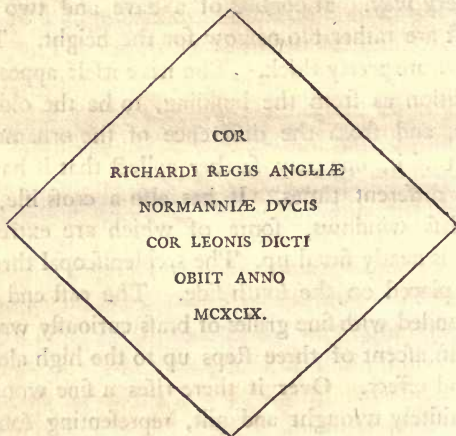
west end 236 feet. Width of the portal at the west including the two towers 170 feet. Adjoining to the west end is a square piece of ground enclosed with a stone wall, called to this day the *Parvis* or *Aître*. The principal entrances into this cathedral are five, viz. three at the west, one at the north, and one at the south. Over the three west doors are fine historical basso Relievos in stone, and you descend by two steps into it every way. It consists of a nave and two side isles, which last are rather too narrow for the height. The pillars of the nave are pretty thick. The nave itself appears, as well from tradition as from the building, to be the oldest part of the fabric, and from the difference of the ornaments in the upper part of it, one may farther collect that it has been enlarged at different times. It has also a cross isle, and 130 painted glass windows, some of which are extremely fine. the choir is neatly fitted up. The archiepiscopal throne handsome and placed on the south side. The east end is circular and surrounded with fine grilles of brass curiously wrought (*e*). There is an ascent of three steps up to the high altar, which has a good effect. Over it there rises a fine wooden pillar, most exquisitely wrought and gilt, representing some cherubims, highly finished. The whole pavement is of the finest marble, and was new laid about eighteen years ago, at which time all the old monuments, which stood there, were removed (*f*), and in their places are now the following inscriptions in lozenges, viz.

On

(*e*) These grilles, or brass rails, besides their magnificent appearance, have this farther good effect, that they do not intercept the view; so that when we looked towards the altar we saw behind it the virgin Mary's chapel, which is most elegantly adorned.

(*f*) I was several times in this cathedral, and made the strictest inquiry I could after the two statues of Henricus junior and king Richard the first, which
were

On the right hand of the altar



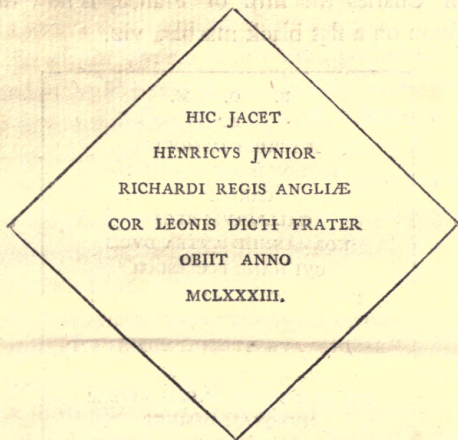
On

were formerly on their monuments in this choir, where the two abovementioned inscriptions are at present; I used my utmost diligence to get a sight of them; and for that purpose searched, though without success, into several disused chapels, where nothing was to be met with but very old monuments of former archbishops with broken mitres. All I could learn was, that on the repairing this choir eighteen years ago their monuments and statues were removed; which since my return I find are ingraven in the second volume of *Monumens de la Monarchie Française*, by Montfaucon, page 114, plate 15. as for the duke of Bedford's inscription, said by Breval to be in the library belonging to this church, the librarian knew nothing of it: but it is happily preserved and ingraven in Sandford's *Genealogical History of the Kings of England*, page 306, ed. 1677.

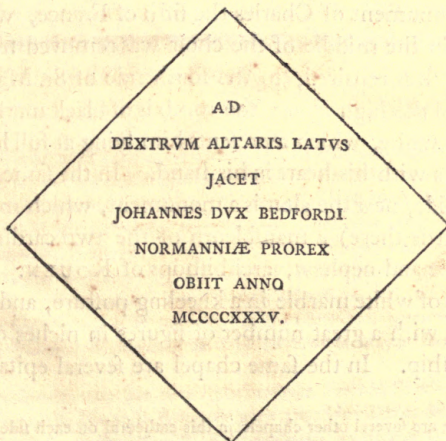
A TOUR through NORMANDY.

7

On the left hand of the altar,



In the choir behind the high altar is the following inscription, in a lozenge.



In

8 A TOUR through NORMANDY.

In the middle of the choir, where formerly stood the monument of Charles the fifth of France, is now the following inscription on a flat black marble, viz.

D. O. M.
ET
ÆTERNÆ MEMORIÆ
SAPIENTISSIMI PRINCIPIS
CAROLI V
GALLIARVM REGIS
NORMANNIÆ ANTEA DVCIS
QVI HANC ECCLESIAM
AMORE SINGVLARI COMPLEXVS
BENEFICIISQVE IMMENSIS PROSECVTVS
EANDEM AVGVSTISSIMI CORDIS SVI
RELIQVIT HEREDEM
VBI IN OMNIVM ANIMIS VIVERE
NVNQVAM DESINET
OBIIT ANNO SALVTIS HVMANÆ
MCCCLXXX.

The monument of Charles the fifth of France, which stood formerly in the middle of the choir was removed from thence, when that was repaired, to the south side of St. Mary's chapel (g) behind the high altar: the tomb is of black marble, but the statue is of white, which represents him lying at full length in his royal robes with his heart in his hand. In the same chapel, on the south side, near the altar is a monument, which may be truly called (as it is there) a mausoleum of the two cardinals d'Amboise, uncle and nephew, archbishops of ROUEN. Both their statues are of white marble in a kneeling posture, and the whole is adorned with a great number of figures in niches of exquisite workmanship. In the same chapel are several epitaphs which

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(g) There are several other chapels in this cathedral on each side of that of the virgin Mary, but I cannot exactly ascertain the number.

I omit, as not relating to the history of England. On the other side are four monuments, amongst which there is a fine one of Mr. de BREZE a nobleman of Normandy. In the middle of the cross isle of the church stands the Font which is of black marble, and looks like one of our old altar monuments, being an oblong square pointing east and west. We saw the library belonging to this cathedral, which is a darkish room, containing a good many printed books, and some indifferent pictures of its benefactors; the librarian was a young ecclesiastic, who seemed unacquainted with his business (*b*).

At the house of Mr. Forteville, *procureur general* at ROUEN, in a large handsome court, we saw the fine Basso relievos, which represent the magnificent interview of HENRY the eighth of England and FRANCIS the first of France, between GUISNES and ARDRES in PICARDY, on the 7th of June, 1520. They are of marble in five compartments, under so many windows on the left hand of the court; they have suffered in some places, being a little broken here and there, but are not much spoiled (*i*). I must likewise observe, that over each of these five windows, there are five other Basso relievos of the same size; three of which are almost totally defaced, but the remains of the two others

C

appeared

(*b*) The chapter of this cathedral consists of 50 canons, besides prebendaries, to whom some lands in England did formerly belong; viz. the manor of Clere in Surry, the manor of Oteri in Devonshire, the manor of Kilburn in Yorkshire; & *capellaria de Tikebull, data a domino rege Johanne, quando fuit comes, ad quatuor præbendas, ad faciendum anniversaria patris sui et fratrum, quæ valet c. marc. unde lx. marcæ assignatæ sunt ad quatuor præbendas, et xl. marcæ assignatæ ad obitum regis H. & R. & Joh. regis faciendum.* See Dugdale's *Monasticon*, vol. 2. p. 1017, where you will also find the names of many churches in England, given to these canons in *carta regis Johannis de capellariâ de Blyâ cui diversæ ecclesiæ parochiales spectant.* *ibid.* p. 1017.

(*i*) Father Montfaucon has very truly ingraven these basso relievos in his 4th vol. of *Monumens de la Monarchie Française*, page 204. He intitules them, *Entrevue de François I. Roi de France & d'Henri 8. Roi d'Angleterre, au camp du Drap d'Or.*

appeared to me to represent some part of the same history, tho' I was not able particularly to discover the subject. After I had examined these relievos, I was agreeably surprized to find the heads of HENRY the eighth and FRANCIS the first well preserved and placed in two niches on each side of a very pretty Gothic gateway, by which you enter this court. When or by whom this house was built I could not learn; but heartily wish the whole was thoroughly examined by some learned antiquary, who understands drawing; a most necessary and desirable qualification in those who travel. The Quay is extremely large and beautiful, the ships come quite close to it to load and unload. There were a good many Dutch and English vessels, but none I believe of more than 300 tuns. At the west end of the Quay we saw an old building called *le Vieux Palais* said to be built by king HENRY the 5th of England, (k) flanked with five round towers; having a drawbridge, and over the gate the arms of France.

This city has several good butcher's markets, and a greater plenty of meat in them than I saw any where else. Here are also several fruit and herb markets, and fountains in different parts of it. In the *Marchè aux Veaux* is one built in a triangular form; over which is a defaced statue, said to be of *Joan of Arc*, who was burnt for a witch in that place on the 10th of May 1431. Here is another building, also called *le Palais*, for the administration of justice; it is a square Gothic stone building, containing one great quadrangle surrounded with bookseller's shops. On one side of it a stone stair case leads to a large
and

(k) This noble king the rather to relieve this oppressed citie, (which had suffered so much during his besieging it) ordeined the same to be the chiefe chamber of all Normandie, and ordeined his erchequer, his treasure, and his coynage to bee kept in the same, he also edified a strong tower behind the castle.

Stow's annales of England, Lond. 1592, p. 575, ad anno 1419.

and lofty room without pillars, which within and without greatly resembles (though in miniature) Westminster-hall. Here we saw several lawyers in their gowns and bands, walking up and down with papers, and some shew of business. Near it was a lesser room, a court of justice, with wooden benches and nothing else worth notice. We were told there were good pictures in some of the adjacent rooms, but could not see them. The streets of ROUEN are narrow, but it is a very large and populous city walled round, having many good houses and a face of plenty in it, which I saw no where else. The inhabitants talk much of their bridge, which is only a wooden structure built upon 19 barges, and so contrived, that one part of it rolls upon pulleys over the other when they want to let ships pass through; it has also, as I am informed, this further convenience, that it can be taken to pieces in a few hours when they are apprehensive of danger from winter floods bringing down large flakes of ice. Just below it are the ruins of a very fine stone bridge, (1) built by the empress MAUD, daughter of HENRY the 1st King of England, much better situated, as answering to the principal street called to this day *Rue grand Pont*: the inhabitants say, that this fine bridge could never be repaired, and that they were under an absolute necessity of building the other, but it very plainly appeared to us, that want of money rather than any impossibility, was the true reason of building their wooden bridge in the manner in which it appears. There are 56 religious houses and 36 parish churches in this city and suburbs as we were informed; we went into several of them which were handsomely fitted up and adorned with fine painted glass windows. There is also a very pretty play-house where we were well entertained.

(1) A print of which is engraved in Montfaucon, *Monumens de la Monarchie Française*, vol. 5. page 12.

We left ROUEN July 19, O. S. and crossed the SEINE at PONT DE L'ARCHE, a small fortified place over a very good old bridge of 16 arches, and lay that night at VAUDREVIL. July 20, in our way to MUIDS, turning out of the high PARIS road, we passed by the church of St. Stephen de VAUVREY, the steeple whereof is in ruins, and much more ancient than the church, being as I was informed, looked upon as the oldest steeple hereabouts. There I saw some (*m*) round arched windows, all that I had seen before being pointed arches, and upon my examining this steeple again on my return, I found the west door to have a round arch also. From VAUVREY, crossing the SEINE by a ferry at HARQUEVILLE we came to MUIDS, where we were entertained by Mr. ***** with the utmost civility. His Chateau is very pleasantly situated upon a rising ground, on the north side of the river SEINE, and commands a fine prospect, having two long avenues of trees running down to the river; adjoining to the house, which is conveniently and elegantly built, are, good offices, pleasant gardens, and a little paddock planted with trees in form of an Etoile. The country about it is very pleasant, affording many very delightful views to which the SEINE greatly contributes; it is chiefly a corn and hay country, there being but few vines to be seen thereabouts, but in lieu of them several fair orchards. July 23, we went from thence to see a famous Chartreuse in that neighbourhood. It is a magnificent stone building. Over the gate is written, *Chartreuse Bourbon lez Gallon*. We were introduced to the prior, a learned and genteel man, who behaved with the utmost politeness. He received us in his cell consisting of one large room, and two small ones; the furniture was plain; there was a crucifix

(*m*) The reason for mentioning these round and pointed arches, so frequently, will appear hereafter.

cifix near the door, to which he kneeled down for a few minutes soon after our entrance; there were likewise some pictures of the founder, the Virgin Mary and some saints, and under them large prints of the battles of Alexander. Near it was the library belonging to this house, next to a garden; a noble gallery well furnished with printed books, and some few well preserved manuscripts, particularly a *Corpus Juris Canonici*, which had very fine illuminated letters. The oldest printed books we saw there, were two editions of *Augustinus de Civitate Dei*, of which one in quarto was printed at Venice in 1475. The other in folio printed there likewise in 1478. He also shewed us a gold coin of cardinal de Bourbon founder of this Chartreuse, who was proclaimed king of France by the name of Charles the 10th.

Representing, on the one side, his Head, with this inscription.

CAROLUS X. D. G. FRANC. REX 1590.

And on the Reverse, the arms of France, thus circumscribed.

SIT NOMEN DOMINI BENEDICTUM.

We also saw a copper coin with the same inscription, but the date 1593; which being three years after his death he could not well tell how to reconcile, unless it was struck by some of his party after his decease, but he shewed us a paper in a box with the coins, in which it was written, that the gold coin was given by the cardinal himself to this convent, together with his gold cross, and some other plate, which we afterwards saw, and that the other coin was given in the year 1593. From his cell he conducted us to a large cloister round which are 32 cells. On one side of the wall, was painted a map

map of Europe representing all the towns where any chartreuses exist ; at a corner of it is a small part of England, with five towns which had chartreuses, being all he said that formerly were in our island (*n*). From thence we went into the church, where we saw, in the first chapel, the treasury, containing a pastoral staff, and a very curious shrine of silver gilt in the shape of a church ; many crosses, candlesticks, &c. The body of the church, which is a brick building, is large and handsome, the roof is likewise an arch of brickwork. In an adjoining chapel on the south side of the high altar we saw a large monument of the family of BOURBONS SOISSONS. It is of black marble representing two persons lying at full length, a man and a woman in white marble, as are all the figures round it, which represent several of their sons and daughters who died before them ; and near it in a frame, was a long list of names of eighteen of the BOURBONS, who have been buried here, the last of whom was the late prince EUGENE's father. At each corner of the monument are four figures representing the four cardinal virtues, two of which are admirably well executed. This monument is seen to a great disadvantage as it now stands so high above the pavement. It was formerly placed in the middle of the choir, where it could from the stalls be seen to advantage ; but the two figures I mentioned to be so well done, disturbing the devotion of the monks, the monument was removed from over the family vault into the adjacent chapel upon that sole account, as I was informed. In another chapel is a fine dead CHRIST in stone with

(*n*) There were only nine monasteries of Carthusians in England, viz. one at London, one at Witham Somersetshire, one at Henton in Wilts, one at Beauvale in Nottinghamshire, one at St. Ann's near Coventry, one at Kingston upon Hull in Yorkshire, one at Mount Grace in Yorkshire, one at Eppeworth in Lincolnshire, and one at Shene in Surry. *Monast.* vol. 1. page 959.

with the virgin MARY and five other figures well performed. The rest of the chapels are adorned with good painted glass and indifferent pictures. There is a fine silver lamp continually burning in the church, and some very high silver gilt candlesticks adorn the altar. Having taken our leaves of this prior, we went to GAILLON, about a mile from thence, where we saw the fine palace belonging to the archbishop of ROUEN (o). It is situated upon a very high hill, and commands a most delightful prospect for many miles. You have not only a view of the country, but a very fine one of the river SEINE upon your left hand, from a beautiful terras of no small length. At the entrance of this palace is an old gate, and near it a prison, over the gate was a long inscription, which I did not think worth copying. The castle consists of two courts, the first, which is the oldest, is adorned with marble bustos of the twelve CÆSARS, of LEWIS the twelfth king of FRANCE, and also of the two cardinals D'AMBOISE, uncle and nephew; the first of these GEORGE D'AMBOISE laid out much money in repairing and improving the palace (p). A fine Colonade of marble pillars fluted and ornamented with *fleur de Lys* takes up one whole side, over it is a long Basso relievo in marble, done in ITALY. It represents a triumph, and alludes to some part of the life of cardinal GEORGE D'AMBOISE, with which I am unacquainted.

In

(o) The archbishop of Rouen is primate of Normandy, earl of Dieppe and Louviers, and lord of Gaillon, Frefne and Deville; having in those places *Haute Justice*, i. e. a power to judge and determine all civil and criminal causes (except high treason) happening within the liberties or precincts of those places.


(p) A fine print and medal of cardinal George d'Amboise are engraven in *Montfaucon Monumens de la Monarchie Française*, vol. 4. page 142.

16 A TOUR through NORMANDY.

In the middle of this court, is a large marble fountain, an Hexagon made in ITALY, with a fine St. GEORGE upon it, where I copied the following inscription, which is supported by two angels.

QVISQVIS PERPETVI FONTIS MIRATVR HONORES
 ROTHOMAGI MVNVS PRÆSVLIS ESSE SCIAT
 LEGATI NOSTRO DVM JVRE GEORGIVS ORBI
 PRÆSIDET AMBASIE PVRPVRA PRIMA DOMVS
 HESPERIÆ ET GALLIS POST OCIA PARTA PERENNES
 EXTERNO CINGI MARMORE JVSSIT AQVAS.

An handsome marble stair case leads from this court to the chapel, dedicated to St. George; over the high altar is a fine marble figure of the saint, who is well represented, but I thought his dragon but indifferently performed. The altar is of one piece of white Italian marble finely veined, eight foot by five. The windows are decorated with good painted glass. There are a few stalls made of oak neatly fitted up, and a small organ. The tribune or closet of the archbishop is on the north side, and has a fire place in it. This chapel is a Gothic stone building, and has on the outside a greater quantity of ornaments than I ever yet saw, so judiciously disposed, that they do not seem crowded. The second court is a modern building, containing on one side a gallery upon piazzas, and on the other a large collection of orange trees, in tubbs, ranged in the form of an amphitheatre. In this palace there is a long suite of apartments unfurnished and very dirty; the great gallery contains the pictures of the archbishops of ROUEN for many years; adjoining to it is a park of many acres with pleasant walks, but no deer, the word park in France, not necessarily implying an inclosure for deer as it does in England. We dined at GAILLON, and upon surveying the west end of the parish

parish church, which is very old, I observed that the three west windows and the west door had round arches, and the rest of the windows pointed ones; but we could not get into the church. We returned to MUIDS that evening, and staid there till the 27th. We then went back to ROUEN, and from thence through MOLINEAUX to BOURGACHARD a country village, the church whereof gave me very great pleasure; the entrance into it is by a descent of three steps; all the windows at the west end are small and narrow, having round arches, as has also the west door, which is moreover adorned with mouldings of this (q) form  a strong proof of its antiquity; a north door now stopped up has also a round arch. The church is built in the form of a cross, but the transept, and the east part have very visibly been added to the west end, being much newer buildings, and the windows thereof higher and wider than the windows of the western part, with pointed arches. There are also some narrow round arched windows in the steeple, which stands in the middle of the church, but has been raised, I suppose, in proportion to the east end, the upper part appearing newer than that next to the roof of the church.

From BOURGACHARD we went through ROUGEMONTIER to a small town called PONT AUDEMER where we lay; in the middle of the street is a pretty market-place tiled over, resembling very much our English market-houses in country towns. We observed here at the west end of the principal church three windows over the portal; the middle one wider than either of the two side ones, with a pointed arch, and the

D

two

(q) This sort of mouldings in particular hath been supposed to be a sure criterion of Saxon buildings; but surely the Saxons never were in France, or taught the French the art of building.

18 A TOUR through NORMANDY.

two side ones with round arches, which mixture I had not yet seen; we also took notice of some fine statues of saints, which adorned the abovementioned portal at the west end, but could not see the inside of the church.

July 29. We left this place early in the morning, and being obliged (upon account of some waters that were out at PONT L'EVEQUE) to leave the direct road to CAEN, we went thro' CORMEILLE, where in its small church, I saw as we passed, some round arched windows, and a round arched west door; from thence we went to LISIEUX, and passing through St. LAURENT DU MONT and MOUX, we arrived this evening at CAEN the capital of lower NORMANDY.

CAEN is a large handsome town, which I believe stands upon as much ground as ROUEN, though it is not so closely built. It has a small port to which ships frequently bring corn from ENGLAND up the river ORNE; some have arrived from LONDON hither in four days as we were informed. The houses are all built with stone; the town is well inhabited, and we saw many women making lace in the streets. At the entrance of the town, is a handsome barrack for the garrison; lord *Clare's* Irish regiment lay there; the soldiers (who had sixpence a day French) were dressed in red turned up with yellow cuffs, and made a better appearance than any soldiers I saw elsewhere. This town hath twenty-two religious houses, and thirteen parish churches; that of St. Peter is the chief, which is large and handsome, beautified with good painted glass within, a very lofty steeple without, and stands in the centre of the town.

About the town are fine walks, and from the ramparts we had a view of the old castle (built by WILLIAM the conqueror according to Mr. *Huet* in his *Origines de la Ville de Caen*, pag. 59. edit. 1702) which we were told was not worth seeing,
and

and only used for a mad-house; I have since greatly blamed myself for not carefully viewing it, as it appeared at the distance we saw it, both in stile and manner of building so much to resemble ROCHESTER castle, which is known to be the work of a Norman, and to have been begun in the reign of WILLIAM the first. At the two extremities of the town are the two great abbies of St. STEPHEN and the TRINITY, distant a league from each other.

July 30. We visited the large and magnificent Benedictine abbey of St. STEPHEN, richly indowed and founded by WILLIAM duke of NORMANDY, afterwards king of ENGLAND. The church is a plain stone building, intirely free from ornaments of any sort within or without. We entered at the west end by a descent of three steps. There are three doors to this church, one to the nave, and one to each isle, all with round arches, having over each of them a window with a round arch likewise. This church is built in the shape of a cross, with a steeple in the centre, and two fine spires remarkably high at the west end, and consists of a nave and two side isles: the arches which separate the nave from the two isles are round, and all the windows and doors throughout the church have likewise round arches; the middle part of the transept on the inside (where the steeple is) very much resembles the work of the cross part of the abbey church of St. ALBAN's in Hertfordshire (r) having the same kind of little arched work towards the top. The choir is circular and very neat, having *Grilles de fer* about that part of it which surrounds the high altar, but they were not so well finished as those we had seen at the church of St. OUVEN at ROUEN. The arches on both sides of

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the

(r) The church of St. Albans was built by Abbat Paul a Norman, nephew of archbishop Lanfranc who was elected abbat, 4 Cal. Jul. 1077.

the choir are pointed, which is owing to the reparations made to this church since 1562. In that year the original and stately monument of WILLIAM the conqueror, which stood in the middle of the choir, was destroyed; when according to *Sandford*, "Chastillion taking the city of Caen, certain dissolute soldiers opened the tomb, and not finding the treasure they expected, brake it to pieces, and threw forth the conqueror's bones with great derision, some whereof were afterwards brought into England. But the monks, lately in the year 1642, in the place thereof, caused a plain altar tomb to be built." See *Sandford's Genealogical History*, Edit. 1677, page 7. where the said tomb is ingraven (s). This second monument stood there till the year 1742, when it was intirely removed, and in lieu of it, there is at present only the following Epitaph upon the ground on a flat black marble:

QVI REXIT RIGIDOS NORMANNOS ATQVE BRITANNOS
 AVDACTER VICIT FORTITER OBTINUIT
 ET CENOMANENSES VIRTUTE COERCIVIT ENSES
 IMPERIIQVE SVI LEGIBVS APPLICVIT
 REX MAGNVS PARVA JACET HIC VILLELMVS IN VRNA
 SVFFICIT HÆC MAGNO PARVA DOMVS DOMINO
 TER SEPTEM GRADIBVS SE VOLVERAT ATQVE DVOBVS
 VIRGINIS IN GREMIO PHOEBVS ET HIC OBIIT
 ANNO MLXXXVII
 REQVIESCEBAT IN SPE CORPVS BENEFICIENTISSIMI
 FVNDATORIS QVVM A CALVINIANIS ANNO MDLXII
 DISSIPATA SVNT EIVS OSSA VNVM EX EIS A VIRO NOBILI
 QVI TVM ADERAT RESERVATVM ET A POSTERIS ILLIVS
 ANNO MDCXLII RESTITVTVM IN MEDIO CHORO DEPOSITVM
 FVERAT MOLE SEPVLCRALI DESVPER EXTRVCTA HANC
 CEREMONIARVM SOLEMNITATE MINVS ACCOMMODAM
 AMOVERVNT MONACHI ANNO MDCCXLII REGIO
 FVLTI DIPLOMATE ET OS QVOD VNVM SVPERERAT
 REPOSVERVNT IN CRYPTA PROPE ALTARE
 IN QVO IVGITER DE BENEDICTIONIBVS METET
 QVI SEMINAVIT IN BENEDICTIONIBVS
 FIAT FIAT.

(s) It is also ingraven in Tindal's *Rapin* in Folio, Vol. I. p. 180.

This is the only monument, or rather cenotaph, of WILLIAM the conqueror. We saw no other epitaph in this church (which is kept remarkably clean) nor any thing else worth notice, except an handsome clock and some very pretty chapels round the choir. The convent is a fine stone building, consisting of two large squares; we went into the new one, two sides of which have lately been rebuilt, and a third is begun; we there saw two very long and beautiful galleries, next to which are the cells of the monks, which were not shewn to us; these cells and galleries are up one and two pair of stairs. Under them is a very large Refectory fronting the garden, and near it an handsome room well fitted up; over the chimney we saw the pretended picture of WILLIAM the conqueror, which is very exactly engraven in *Montfaucon's Monumens de la Monarchie Française*, Vol. 1st. Plate 55. but upon the strictest examination I can think it to be no other than a picture of king HENRY the eighth, or at least to have been done in his time. In this room we were also shewn the pictures of the present king and queen of FRANCE, that of cardinal *Fleuri* late abbat of this convent, and some other modern pictures, but could not learn that they had any ancient pictures whatever (*t*). The fourth side of this quadrangle is an old building with pointed arched windows and doors now going to ruin, which will be pulled down and rebuilt as soon as the third is finished, to make the quadrangle uniform. Near it we saw an old stone building called *une Grange* with pointed arches; on the floor of which, we were told, were several ancient coats of arms; but when we asked

(*t*) Father Montfaucon in his *Monumens de la Monarchie Française*, Vol. 1st. plate 55. has preserved some ancient paintings of William the conqueror, Matilda his wife, and their two sons Robert and William Rufus, which were formerly in this abby but have been destroyed many years.

asked to see them, the answer was, that it was filled with corn, and that they could not get the key. The other quadrangle is very large, but not closely built; in it I saw a very considerable ancient stone building which took up almost the whole length of it, with many windows; one half of which had round, the other pointed arches. The last building we saw was the Abbat's house, very large, with round arches, but nothing else remarkable. All these old buildings are designed to be pulled down and rebuilt to make the convent more regular. The whole is surrounded with large and extensive gardens. By a most unaccountable forgetfulness we omitted seeing what they called the conqueror's kitchen. From thence we went to the abbey of the TRINITY richly endowed and founded by MATILDA the conqueror's wife, for Benedictine Nuns.

We first went to the church, and descending by three steps, came into an ante-chapel, where we saw nothing remarkable, except the grate for the Nuns to look through; but when we entered the church, we were greatly surprised with its magnificence and beauty. It is paved with black and white marble, the altar is of different beautiful marbles, and raised seven or eight steps, it is moreover adorned with six fine marble pillars, red, veined with white, supporting a large magnificent gilt crown, on the top of which is a gilt cross; the ceiling is finely painted in the shape of a dome; over the altar which is loaded with gilt plate, are three very beautiful pictures. At the north west corner is a pretty little altar with a good picture also. This church consists of one large isle only; in the middle is a partition about twelve feet high, which separates it from another church which was not shewn to us. The stalls about it are plain, but very neat, and in my opinion this church is more elegantly adorned

ed than any I saw in France. Every one of the arches of this and the adjacent church are round. The building within and without is plain, and free from any Gothic ornaments; the doors and windows have also round arches. In the middle of the choir stands the monument of queen Matilda, built of black marble three feet high and about six feet long, in the shape of a coffin, surrounded with a row of iron spikes of about three inches in length, which are fixed upon the top of the monument. In an escutcheon at the head or west end are the arms of the conqueror, viz. *two Lions or*, and in another at the opposite end a *Crown or*. The workmanship of both carries with it marks of antiquity. Here I copied with great pleasure, tho' not without some difficulty, the following epitaph, which is written in very long old Norman characters.

EGREGIE PVLCRI TEGIT HEC STRVCTVRA SEPVLCRI
 MORIBVS INSIGNEM GERMEN REGALE MATILDEM
 DVX FLANDRITA PATER HVIC EXTITIT ADALA MATER
 FRANCORVM GENTIS ROBERTI FILIA REGIS
 ET SOROR HENRICI REGALI SEDE POTITI
 REGI MAGNIFICO VILELMO JVNCTA MARITO
 PRESENTEM SEDEM RECENTER FECIT ET EDEM
 TAM MVLTIS TERRIS QVAM MVLTIS REBVVS HONESTIS
 A SE DITATAM SE PROCVRANTE DICATAM
 HEC CONSOLATRIX INOPVM PIETATIS AMATRIX
 GASIS DISPERSIS PAVPER SIBI DIVES EGENIS
 HIC INFINITE PETIIT CONSORTIA VITE
 IN PRIMA MENSIS POST PRIMAM LVCE NOVEMBERIS.

The eight first lines go round the face of the monument, beginning at the north west corner: the five last are in the middle, running across from end to end.

The

24 A TOUR through NORMANDY.

The following inscription, written in letters of gold and Roman characters, is placed in escutcheons on the sides of the monument.

On the south side.

REGINÆ MATHILDIS PRETIOSOS CINERES
QVI A FVRORE HERETICORVM
SERVATI SVNT LINTEO PIE INVOLVTOS
CAPSVLA PLVMBEA INCLVSIT ET HONORIS
CAVSA TVMVLUM HVNC HVMO ADEQVATVM
NON QVIDEM REGIO APPARATV SED
MEMORI ET DIGNO VT POTVIT CVLTV

On the north side.

SVPER HIS EREXIT
ORNAVITQVE ILLVSSTIRISSIMA ET RELIGIOSISSIMA
DOMINA DOMINA GABRIELA FRANCISCA DE (u)
DE TESSE HVJVSCE MONASTERII ABBATISSA
CVJVS PIETATE TAM NOBILE MAGNIFICVM
ALTARE FVIT CHRISTO NASCENTI
CONSECRATVM VNO EODEMQVE ANNO
MDCCVII.

From this church we went into the parlour belonging to the Abbess, which was the only part of the abbey we were permitted to see. It is a small room without any thing worth notice, except a most delightful prospect of the country extending to a great distance, this abbey being situated upon a very high hill. None of the Nuns appeared, but we saw two or three women in black, with veils, who were servants in this abbey. I could neither procure nor hear of any prints of either of these convents, there being, I believe, none extant, and only brought away a ground plott, and a view of Caen, which I found to be very exactly done.

From thence we went to see the academy, where we were elegantly entertained by three English gentlemen, students there, who shewed us great civilities. This academy is no-
thing

(u) The name of the Lady is unfortunately erased in my notes.

thing more than a large boarding house; its best apartments are much inferior to the worst at EATON. The building consists of a square, in the middle of which you see a wretched statue of LEWIS the twelfth; of this square three sides contain the lodgings for the scholars; the fourth is appropriated to their stables and coach-houses; behind it is the *Manege* or riding-school, a convenient and very lofty room, where we saw some of the English gentlemen performing their exercises; and adjoining to the *Manege* is a stable for the managed horses. The scholars here are taught French, mathematics, music, fencing, riding the great horse, &c. and the expence of their education may be gathered from a plan of the academy, which I shall insert below (*t*): here were only twenty-six scholars, that is, sixteen English and Irish, and ten French.

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We

(*t*) Copy of a printed paper given at Caen, to shew the necessary expences of the scholars of that academy; to which is added the value of the respective articles in English money:

"A royal academy, kept by *Monsieur de la Gueriniere*, at Caen, the capital city of lower Normandy.

"Boarders."		French Livres."	1.	s.	d.
"A gentleman pays per annum,	_____	900"	39	7	6
"His entrance,	_____	100"	4	7	6
"For a governor per annum,	_____	500"	21	17	6
"For a valet de chambre,	_____	350"	15	6	3
"For a footman,	_____	250"	10	18	9
"Cyder being the common drink of the country, those who					
"have a mind to drink wine at their meals, pay per an-					
"num for half a bottle each day,	_____	100"	4	7	6
"For a bottle each day,	_____	200"	8	15	0
"Every gentleman or governor will have a chamber with the					
"necessary furniture, paying per annum,	_____	80"	3	10	0
"N. B. Fire and candle are not found any one."					
"Masters of the academy,"					
"To the under riding master once paid,	_____	24"	1	1	0
"To the fencing master, ditto,	_____	9"	0	7	11
"To the dancing master ditto,	_____	9"	0	7	11

"Those

26 A TOUR through NORMANDY.

We went that night to the city of BAYEUX, where we lay. The cathedral here, built in the form of a cross, with pointed arches, and a very high steeple, has nothing in it remarkable

" Those who take double lessons, pay besides to each of	Fr. livr.	l.	s.	d.
" these two last masters every month, _____	6"	0	5	5
" To the French master per month, _____	6"	0	5	5
" To the mathematic master per month, _____	9"	0	7	11
" There are also masters for Latin, history, philosophy, law,				
" music, &c."				
" N. B. If the servants do not eat in the academy, they are				
" to pay for their lodgings and furniture per annum, 40"	1	15	0	
" There are servants belonging to the academy, who wait				
" on those gentlemen that have none, each paying every				
" month, _____	1, 10 sols"	0	1	3 $\frac{3}{4}$
" Day-scholars."				
" For the first month, _____	100"	4	7	6
" For each of the others, _____	50"	2	3	9
" The gentlemen belonging to the city, on account of the				
" pension which the city pays, give only for the first				
" month, _____	60"	2	12	6
" For each of the others, _____	30"	1	6	3
" For entrances to the porter, grooms, &c. every boarder				
" and day-scholar pay, _____	24"	1	1	0
" For switches each month, _____	1, 5 sols"	0	1	1
" Boarders are to advance all their quarterridges, and day-				
" scholars their months."				
" The first quarter for a gentleman, without reckoning the				
" expence of wine, amounts to, _____	414 15 sols"	18	2	11 $\frac{1}{4}$
" Each of the others, to _____	248 15 sols"	10	17	8 $\frac{1}{4}$

Exchange at 31 $\frac{1}{2}$ d. per French crown, or 10 $\frac{1}{2}$ d. per livre.

Upon the face of this paper it is obvious to observe, that the scholars of this academy, living in the most frugal manner, expend annually near £ 90, exclusive of fire, candles, cloaths, and pocket-money, to obtain those qualifications only which are taught at our COUNTRY BOARDING SCHOOLS for £ 25 per annum. How greatly then do those err who in preference to our TWO UNIVERSITIES send their sons to FRANCE for education!

markable (*u*); the choir, painted glass and pictures are but very indifferent, and I did not see one monument or epitaph in the church. The outsides of the west, north, and south doors are adorned with extreme fine basso relievos in stone, which have suffered a little in some places: upon examining them carefully I judged them to be historical, and to relate to the history of WILLIAM the conqueror, particularly that over the south door, in which I thought there appeared much the same figures as in the celebrated tapestry mentioned hereafter; and I heartily wish these basso relievos were thoroughly examined by some person well skilled in drawing. Over against the west door is a cross, much like our WALTHAM cross, erected, as we were informed, in the very place where the heretics (so they call the protestants) burnt their relicks in 1562. It is ornamented with the figures of St. JOHN, St. MALO, and St. LO. Here we had the satisfaction of seeing the famous historical tapestry, which with great exactness represents every particular circumstance of the well-known expedition of WILLIAM duke of NORMANDY into ENGLAND, A.D. 1066. It is one foot eleven inches in depth, and two hundred and twelve feet in length; it goes exactly round the nave of the church, where it is annually put up on St. JOHN's day, and continues there eight days. The ground of it is white; the men, horses, and all the other figures are in their proper colours (*x*); the

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several

(*u*) This cathedral is dedicated to the virgin Mary, and was rebuilt A.D. 1159, by Philip de Harcourt bishop of Bayeux. Fifty canons and sixty-four prebends, called vicars or chaplains, compose the chapter.

(*x*) See *Monumens de la Monarchie Française*, vol. 2. page 8 & seq. See also *Mémoires de Littérature*, vol. the 8th in 4to, Paris 1733, page 602, where this tapestry is very truly ingraven, and where you will find a full account of it in a dissertation entitled, *Explication d'un Monument de Guillaume le Conquerant, par Monsieur Lancelot*, read May the 9th, 1730.

28 A TOUR through NORMANDY.

several pieces of history represented in this magnificent tapestry are separated from each other by a tree, a branch, or other ornament : and over each division is a short latin inscription, in letters of yellow worsted, explaining the substance of the action represented in it : as, HIC: DUX WILGELM: CUM HAROLDRO VENIT AD PALATIUM SUUM. Between the words are sometimes one, two, and three points, or stops : the whole is very exactly engraven and described by *Montfaucon*, except that upon examination the figures did not appear quite so barbarous as he has represented them. It is no where torn, but towards the end seems not to have been finished.

The priests of this cathedral, to whom we addressed ourselves for a sight of this remarkable piece of antiquity, knew nothing of it ; the circumstance only of its being annually hung up in their church led them to understand what we wanted, no person there knowing that the object of our enquiry any ways related to WILLIAM the conqueror, whom to this day they call duke WILLIAM. This tapestry is carefully locked up in a large wainscot press, in a chapel (on the south side of the cathedral) dedicated to THOMAS à BECKETT, whose death is there represented in a very indifferent old picture.

The cathedral is large, but was not spacious enough to contain the number of people who came thither to pray for the recovery of the DAUPHIN who was then ill of the small pox. When we came here at eight o'clock at night, we found many of them upon their knees without the church, waiting for the benediction, after which the clergy with the populace went round the town singing *oraisons* for his recovery. Near the cathedral we saw an old house belonging to the bishops of BAYEUX, who reside thereat but little, having a
much

much more convenient habitation at a small distance from the town : here is also a good house which belongs to the dean of this cathedral.

In this city (as we were informed) are fourteen parish churches, besides those belonging to the religious houses, of which here are twelve. It is an old and very indifferent town. We were told here was an hospital for the relief of the poor, a thing much wanted in other towns, for we found ourselves every where pestered with beggars and miserable objects, for whom no legal provision whatsoever is made by any of their respective parishes ; the poor of this country having nothing to depend upon when reduced by accidents or sickness, but the voluntary charity of their neighbours : it is a mistake to imagine they are relieved by the religious houses, whose doors you are pretty sure to find clear of them, themselves complaining that they are rendered unable through the deficiency of their incomes to maintain the full number of religious for which they were founded (y). Here is also an house where any poor girl may be taught the art of lace-making, and may receive the profit of it, after a small deduction for the mistress who instructed her in it.

From BAYEUX returning to CAEN, about a mile from the latter, we passed through a place called *la Maladerie*, where was formerly an hospital for lepers, which is now in ruins, as is also a pretty large chapel adjoining to it, all the doors and windows

(y) I would not here be understood to say positively, that the poor have no relief from the religious houses. What I mean is, that there are not at the religious houses in this country any public and daily distributions of charity such as historians tell us were exercised in England before the reformation. Of this kind of charity we have yet some remains in England, particularly at *Queen's College* in the University of *Oxford*, a society exceedingly tenacious of antient customs ; who to this day frequently distribute provisions to the poor at the door of their hall.

windows of which had round arches. From CAEN our road to PARIS, amongst other places, led us through LISIEUX and EVREUX, two bishops sees, the latter of which once gave title to the noble family of DEVREUX earls of ESSEX. We made no stay at either, but came to a small place called PASSY, situated upon the river EURRE, the last town in this province.

As we are now leaving NORMANDY, I shall close my account of it with the following observations.

NORMANDY is a fertile and pleasant country, full of large orchards well stocked with fruit, UPPER NORMANDY especially, where the apple trees in many places are regularly planted, for miles together, on each side of the roads, which are every where wide and pleasant, and paved only where the ground is boggy; there are in many parts of the country high hills which afford fine prospects, especially those near the river SEINE, whose stream above ROUEN is about as wide as the THAMES at DATCHETT, but so shallow as only to admit of flat bottomed boats: the country is finely wooded, and has great plenty of game. LOWER NORMANDY has fewer orchards than the UPPER, but has a greater quantity of grass and consequently much larger herds of oxen, and very considerable flocks of sheep. The cows are but small; the sheep of the same size as those at NEWMARKET, and full as good. The Norman horses are very fine ones, well shaped and strong, and greatly valued every where. They have all long tails, which their owners are wiser than to cut off as we do. Their asses and mules are much larger than ours. We saw some vines, but not many, cyder being the chief liquor of the country; I tasted some several times, but it is made so weak even at gentlemen's houses, that you run in danger of the cholic by drinking it. The great towns are populous, but the country

try is but thinly inhabited. The crops of corn we saw throughout the country were very thin and short, which I am apt to think is not so much owing to the nature of the ground, as to the oppressions which the people labour under; for as the tenant is obliged to discharge all taxes (which taxes are imposed upon him in an almost arbitrary manner, and without a due regard to his rent) if he happens to have a better crop than ordinary, he is sure to pay for it, and therefore is not very anxious after improvements: but those who are not under these hardships, viz. the farmers of lands belonging to religious houses, have as good crops as any I ever saw in ENGLAND. Most of the villages are situated in bottoms; the poor people's houses (if I may venture to call them houses) are made with mud walls, and are covered with thatch; the houses in the great towns are mostly built with plaister, and a great deal of (x) timber running upwards, downwards, and crossways; the first story projecting beyond the ground floor, as the second does beyond the first, the roofs pointed, with large stacks of brick chimneys at each end of the house. We see many such houses in HERTFORDSHIRE, RUTLANDSHIRE, and other counties

(x) Many of their old houses when they are pulled down have a great deal of chefnut wood about them; and as there are no forests of chefnut trees in Normandy, the inhabitants have a tradition that this wood was brought from England: and truly there are some circumstances which, when rightly considered, will add great strength to this tradition. For many of the old houses in England are found to contain a great deal of this kind of timber. Several of the old houses in London, particularly the Black Swan Inn in Holbourne, situated near Fetter-lane-end, (which by the way exceedingly resembles the houses in Normandy) and others in that neighbourhood are built with much *chefnut*. And most of the antient houses in the Vill of *Chefbunt* in Hertfordshire, so named, as some etymologists tell us, from the quantity of chefnut trees which abounded in that place, are built of this wood. And there are some woods and woody places in England called by the name of *Chefnut-wood*, particularly one near Sittingbourne in Kent, tho' no such wood is now growing there.

counties in ENGLAND; and indeed NORMANDY does so nearly resemble OLD ENGLAND, that we could scarce believe ourselves to be in FRANCE. The better sort of people dwell chiefly in the cities and great towns, in houses built with stone; for which reason in that part of NORMANDY through which we passed we saw but very few gentlemen's seats.

I come now to consider their churches, which for the most part are very handsome edifices erected in the shape of a cross. They generally stand east and west, and are all built with stone, of which there is great plenty in NORMANDY, especially about CAEN, where are several quarries of excellent stone which is greatly sought after, and conveyed from thence by water to several provinces of FRANCE (a); the steeple usually rises from the centre of the fabric, being placed upon the intersection of the cross; some few small parochial churches excepted which consist of a nave only; in which case the steeple is generally at the west end. But this is not a general rule, for the steeple of the church of MUIDS and that of GAILLON are on the south side.

The

(a) It was also formerly brought from Caen to England, frequent mention of it being made by Stowe and other Writers. See *Survey of London*, edit. 1633, pages 31, 32, &c. See also *Rot. Liter. Patent. Norman. de anno 6 H. 5 p. 1 m. 22. De quarreris albæ petræ in suburbio villæ de Caen annexandis dominio Regis pro reparatione Ecclesiarum, castrorum, et fortallitorum, tam in Anglia quam in Normannia.* See also *Rot. Normanniæ de anno 9 H. 5 m. 31. dorf. De arrestando naves pro transportatione lapidum et petrarum pro constructione Abbatie Sancti Petri de Westmünster à partibus Cadomi.* *ibid. m. 30. Pro domo Jesu de Bethelem de Shene, de lapidibus in quarreris circa villam de Cadomo capiendis, pro constructione Ecclesiæ, clausuri, et cellarum domus prædictæ.* See also *Rot. Franciæ de anno 35 Hen. 6. m. 2. pro salvo conductu ad supplicationem Abbatis & Conventus Beati Petri Westmonasterii pro Mercatoribus de Caen in Normannia, veniendis in Angliam cum lapidibus de Caen pro ædificatione Monasterii prædicti. Teste Rege apud Westm. 15 die Augusti.* See also *Rot. Franciæ de anno 38 Hen. 6. m. 23. de salvo conductu pro nave de Caen in regnum Angliæ venienda cum lapidibus de Caen pro reparatione Monasterii de Westmünster. Teste Rege apud Westm. 9 die Maii.*

The entrance into them is always by a descent of three or four steps, contrary to the assertion of Mr. *Staveley*, that the Normans made their churches with ascents into them (*b*). The Font always stands at the west end, and is either of stone, or marble, generally of an hexagonal or octagonal form; and when not used is always covered. The holy water is kept in an oblong stone or marble basin, placed in different parts of the church but near the doors. In some country parish churches we saw the rood, which is the figure of our SAVIOUR upon the cross, attended with the figures of the virgin MARY on the right hand, and St. JOHN on the left, in wood, and is usually placed in a loft, over the screen which parts the body of the church from the chancel. The organ in cathedrals is generally placed close to the west wall, in order to preserve the perspective; and for the same reason there are no pews in the Norman churches, the congregation instead thereof using chairs. The pulpits stand in the nave of the church. I saw but very few towers in NORMANDY, the fashion running almost every where into spires or steeples, some of which are so contrived with open stone work as to let in light enough to see the bells move. It is, as I was informed, the custom in NORMANDY to ring no more than three bells at any one time, the people having no notion of ringing harmoniously in peals as we do: and these three bells are rung only to give notice of a death, when they are sounded in a peculiar manner, so that the hearers are thereby informed whether the deceased be a man, woman, boy or girl.

When I enquired whether the *curfeu* bell (*c*) was still

F

rung

(*b*) Hist. of Churches, pag. 151.

(*c*) What the *curfeu* bell is, by whom the ringing of it was instituted, and the occasion of that institution are well known. But as this occasion has long since ceased,

rung at eight o'clock, I could get no positive answer, but was told that bells rung in many places at eight o'clock, to put people in mind of saying a certain prayer, the name of which, if I remember right, they call *complies*. The principal churches consist of a nave and two side isles, besides the cross isles, and of a choir which at the east end is circular, behind which is always the chapel of the virgin MARY, having little chapels more or less in number on each side. The doors and windows have either round or pointed arches, from which some judgment may be formed of the age of the churches. I come therefore now, Sir, to consider these two species of arches which have been so often mentioned in the course of this letter, and to offer some few conjectures arising from the observations which I have made thereon.

The round arch was always a favourite of the Normans, and continues so much in use with them to this day, that the gates and doors of almost every private house I saw in NORMANDY are round.

The two abbies of St. STEPHEN (*d*) and the HOLY TRINITY at CAEN were founded, the former of them by
WIL-

ceased, the continuance of the custom may perhaps not untruly be otherwise accounted for. In Normandy, we see, this bell directs the people when to say their prayers. It might formerly be of the same use in England. Or the custom of ringing it might be kept up, with a view to inform the meaner sort of people who had neither clocks nor almanacks how the time went. So at this day the *curfew* bell of St. Martin's in Oxford, and of some other places in England, where the custom of ringing it still continues, besides pointing out to the inhabitants the hours of *four* in the morning and *eight* in the evening, instructs them in the day of the month likewise.

(*d*) Mr. Huet says, that the abby-church of St. Stephen was finished ann. 1064, two years before William duke of Normandy came into England. *Origines de la ville de Caen*, pag. 237.

Rood (of Brass), the figure of our
Saviour upon the cross, attended with
the figures of the Virgin Mary on
the right hand and John on the
left in wood; and usually placed
in a loft wth parted body of the
church from y^e Chancel
Curfew bell rung at 8 o'clock in
evening (and perhaps too at 4 o'clock
in y^e morning) a custom still contin-
ued in some parts of England viz
to direct y^e people when to say their
prayers: as well as to inform the
meaner sort (who had ^{then} neither
clocks nor almanacks) how the
time went. as it not only told
them the hour of the day, but
also instructed them in y^e day
of y^e month: e.g. Chewing Bell

[ATILDA
NICHOLAS
his attorne-
degrees of
to stir up
ANDERS.

ve, we may
in the most
And, indeed,
entire to this
that the ar-
these two ab-
the doors and
n the isles, are
ie choir of the
y damaged by
great steeple in
down and de-
and the arches
e time it was re-
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ie TRINITY have
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l arches; of which
yet I took notice
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res détruisirent le clocher du
seroit par sa chute tout le reste
depuis réparé.—Huet Origines

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 St. Martin's in Oxford, :
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 wife.

(d) Mr. Huet says, tha
 two years before William
vill de Caen, pag. 237.

WILLIAM duke of NORMANDY, the latter by MATILDA his wife, in pursuance of the mandate of pope NICHOLAS the second, who politically chose to enjoin them this attonement for having married within the prohibited degrees of affinity, rather than by dissolving their marriage, to stir up a war between the states of NORMANDY and FLANDERS.

Being founded therefore upon a religious motive, we may reasonably conclude that these abbies were built in the most magnificent and elegant manner of that age. And, indeed, the churches of these two abbies, which remain entire to this day, sufficiently show by their good proportion, that the architect understood his business very well. Of these two abby churches, all the arches, as well those of the doors and windows, as those which divide the nave from the isles, are round, excepting only those of the inside of the choir of the church of St. STEPHEN, which being greatly damaged by the Calvinists in 1562 (who undermined the great steeple in the middle of the church, so that it fell down and destroyed the (e) choir) has since been repaired, and the arches made pointed according to the manner of the time it was repaired in. The round arch may therefore be deemed the fashion of the conqueror's age, and agreeable to the simplicity then used, it is further observable, that neither of the two abby churches of St. STEPHEN and the TRINITY have any kind of ornaments about them; and the same I also observed in all the churches where I saw round arches; of which though I have only mentioned a few, yet I took notice

(e) Ce fut en cette même Année 1562, que les Religioneux détruisirent le clocher du milieu de cette Eglise; ils l'avoient sappé, esperant qu'il renverseroit par sa chute tout le reste de l'Edifice, mais il ne ruina qu'une partie du Chœur, qui fut depuis réparé.—Huet Origines de la Ville de Caen, in 8vo, Rouen 1702, page 248.

36 A TOUR through NORMANDY.

of several in my return from BAYEUX to PARIS, but thought it needless to set down their names, chusing rather to look upon these two abbies as my model, the dates of which I was pretty sure of.

Another observation I made, was, that where country churches have been enlarged, and have had additional buildings annexed to them, the west end has often round arches and no ornaments, which induced me to think that the west end of many churches in FRANCE was the oldest part of the fabrick. Of this I was convinced, when I saw the royal abby of St. DENNIS near PARIS, where the west end of the church, which is known to be the oldest part of it, has to this day round arches. I should therefore, Sir, be apt to think that the round arched buildings without ornaments are the oldest NORMAN architecture; and that the pointed arch succeeded, and brought with it the ornaments added in after times; which last may be called the new NORMAN architecture: in which second sort it must be observed, that the width of the windows is enlarged; for the windows in the two abby churches above mentioned are narrow, as are all those I have seen in the round arched churches before mentioned. This conjecture is the more probable as the number of round arched buildings in NORMANDY are much fewer than those with the pointed arch, which in my opinion seems to denote the former to be the oldest. It may likewise be added, that the mouldings and turnings in the old round arched churches there, very much resemble what I have seen in some round arched churches in ENGLAND, which have been thought by some of my learned friends to be Saxon buildings; but after what I have seen in this tour, I cannot be of that opinion, but rather apprehend them to be built by some of the
Nor-

Normans, who enjoyed estates here given them by the conqueror, who introduced, as much as in him lay, the laws, customs and language of the Normans, and most probably their method of building (*f*).

How long the NORMAN round arch continued in ENGLAND, I cannot pretend to determine: it certainly was in use in the reign of HENRY the first, who founded the abbey of READING, A. D. 1121. The ruins of which ingraven by Dr. STUKELEY in his *Itinerarium Curiosum*, page 59, consist of round arches, and are in my opinion, remains of NORMAN architecture. But I must here add, that I no where saw any arch ornamented like that in TIKENCOTE church in RUTLANDSHIRE, which is a round arch, consisting of six divisions, embellished with various carvings and goats-heads; it is thought by many antiquaries, to be one of the oldest churches in ENGLAND, and I take it to be a Saxon building: as I do also the very remarkable church of IFFLEY near OXFORD, which, though hitherto unnoticed, deserves as well to be engraven as any building in this kingdom. Likewise the porch of St. MARGARET'S church in the city of YORK, a print of which may be seen in Mr. Drake's antiquities of that city, *pag.* 308, I judge to be Saxon also, it differing very much from every thing I saw in NORMANDY.

With regard to some buildings which I have mentioned to have a mixture of the round and pointed arch together, such as, the west front of the church of PONT AUDEMER, where the middle window hath a pointed arch, and is wider than the two side ones which have round arches, I do
not

(*f*) The abbey of *Battel* in *Suffex* was founded by the conqueror: the arches of this building as represented in the counter-seal of the abbey engraved and published by the Society of Antiquaries of *London*, Plate 60, are round.

38 A TOUR through NORMANDY.

not pretend to account for this mixture; possibly there might originally be but one round arched window, which in after-times might be thought too small, and be enlarged according to the then mode of building with pointed arches. Nor can I say any thing for the building in one of the courts of the abbey of St. STEPHEN at CAEN, one half of which has round, the other pointed-arched windows, but that the latter might be an additional building to the former. For if the whole edifice had been built at the same time, and the pointed arch had been in use at that time, is it not most reasonable to suppose, that the architect would for the greater beauty and variety have mixt the round and pointed arches interchangeably? I can only say, this mixture was altogether new to me, and what I do not remember to have seen in ENGLAND.

I have now, Sir, nothing to add to these observations, except my good wishes, that some learned and judicious antiquary, well skilled in drawing, would take the same Tour, and rectify the errors and mistakes I have committed.

London,
Jan. 28th,
1753.

I am, Sir, &c.

P O S T-

POSTSCRIPT.

IT may not be improper, Sir, to acquaint you, that the book so often quoted here, intituled, *Les Monumens de la Monarchie Française, par le R. P. Dom. Bernard de Montfaucon*, was originally written in French and Latin, and printed at Paris in five volumes in folio, in 1729, 1730, 1731, 1732, 1733. It contains 304 plates, all which are to be met with in a book intituled, *A Collection of Regal and Ecclesiastical Antiquities of France*, first collected and published by that very learned antiquary *Bernard de Montfaucon*, and printed with an historical explanation of the several plates in English, in two vols. folio, London 1750. As I have only quoted the plates mentioned in the Paris edition, and as they are differently numbered in that of London, the following table will shew where they are to be found in both.

Paris edition.	London edition.
Vol. 2. pag. 114, pl. 15, Monuments of king Richard the first, and Henricus Junior — —	Vol. 1. pl. 70.
4. pag. 204, pl. 29, Interview between king Henry the eighth, and Francis the first & seq.	Vol. 2. pl. 221. } 222, 223.
5. pag. 12, pl. 7, Bridge at Rouen, built by Maud the empress — — —	Vol. 2. pl. 254.
4. p. 142, after pl. 20, Picture and medal of cardinal d'Amboise — — —	Vol. 2. pl. 211.
1. pag. 402, pl. 55, Pictures of William the conqueror, Matilda, and their two sons —	Vol. 1. pl. 55.
2. pag. 8, & seq. Tapestry at Bayeux — — —	Vol. 1. pl. 56 to 64.

ERRATA.

Page 2, line 2, instead of *four*, read *two*. Page 2, l. 10, after *one* add, *of which*.
 Pag. 12, l. 3, for VAUDREVIL read VAUDREUIL.

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